

Variant Chess

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TRANSCENDENTAL CHESS (TC)

This is the brainchild of Max Lawrence of Brooklyn, New York, USA, who conceived it in 1978; it was first described in an article in the March 1979 issue of the postal chess magazine 'Zugzwang'. The Transcendental Chess organisation was formed in 1981 'in order to give correspondence chess players the opportunity to compete in a variety of attractive events featuring transcendental chess exclusively'. Interested parties can write to Mr. Lawrence to obtain a free prospectus and magazine.

What is Transcendental Chess? In fact it is nothing more or less than Randomised Chess with a few 'extras'. There is nothing wrong with that; Randomised Chess is the most natural extension of orthodox chess and has featured several times in past issues of VC.

Mr. Lawrence is an enthusiastic propagandist of TC. As he says, "the entire gamut of opening literature is at the disposal of every correspondence player, thereby making the typical correspondence game a 'battle of the books'.....more and more of this literature is being stored in home-type chess-playing computers, so that in the not too distant future the typical correspondence game will become a 'battle of the computers'.....the primary purpose of the game (*being*) a mental contest between two individuals and not between past masters, it must be modified in such a way that the use of opening compendia is impossible." The solution of Mr. Lawrence is to randomise the pieces on the back row, (although of course the playing of

many other chess variants would fill the bill as well.)

Procedure

1) All games are played in pairs, (called 'couplets'), with each player facing his opponent with the identical starting position, being White in one game and Black in the other. Games are designated 'A' and 'B'.

2) Random starting positions are sent out to the players, (a player's Bishops must be on opposite coloured squares).

3) Castling is replaced by 'transposition'. In Transposition, which is optional, any two pieces may be interchanged, but only on the first move, the only restriction being that the Bishops remain on opposite-coloured squares. The player who has White in game 'A' sends his first move either as a conventional one or as a transposition, (eg. 1.e1g1). In reply to this the Black player can also send a conventional move or a transposition; also of course sending his first move in game 'B' in the same way.

4) The rest of the game is played as in conventional chess.

Auction TC

This is a version of TC that is played as a single game, (not a couplet). In Auction TC both players bid tempi for the right to have the superior side; and except for the first few moves, the game is played just like TC. There is no limit to the number of tempi bid, the higher bidder winning the desired side in exchange for his opponent having the right to transpose and/or make a

number of pawn moves before the winning bidder touches a piece. The procedure for bidding Mr. Lawrence gives is a trifle lengthy and complicated so I shall omit it, but with a little thought interested readers can work out a reasonable method.

The motive that is given for Auction TC is interesting. I quote: 'Those who cannot stand the thought of being positionally behind right at the outset.....or are anxious to improve their positional play, will find Auction TC to be an excellent alternative to couplet play..... (it) replaces the challenge of fighting an uphill battle from an inferior position.....with that of evaluating a positional advantage in terms of pawn tempi. Both challenges are formidable tests of a chess player's skill.' When I told Malcolm Horne about Auction TC he said that it confirmed his feelings that some set-ups are more favourable than others when there is no mirror image. I myself rather feel that it introduces an unnecessary complication into Randomised Chess, although to be fair it is not the main point of Transcendental Chess, being only an 'optional extra'. Where there is separate randomisation, my idea in VC9 of keeping the Rooks on the corner squares, the Kings on either the 'd' or 'e' files, and retaining the option of castling, would seem to mostly offset any supposed inferiority/superiority in starting arrays. The same could be said of Transposition in TC. As Mr. Horne says, 'the optional first move transposition is an interesting, (probably good), idea.

The magazine

'Transcendental Chess' magazine is a 16-page BCM-sized publication that is well produced and includes not only TC games, results in the TC

TORI SHOJI - POSTAL PLAY

Postal play is an excellent way to learn the game and find suitable opponents. Write to : Phil Holland, 94 Green Drift, Royston, Herts SG8 5BT.

tournaments, and TC rating lists, but also a few chess positions and problems for solving, cartoons, unusual chess stories, and non-chess puzzles. The latter include mathematical puzzles, and in one issue I have been sent, a most interesting 'Test for Perception and Recognition'.

There are also what might be termed 'unusual' items, which, I may be wrong!, appear to have little or no connection with any form of chess, variant or otherwise. For instance in the March 1993 issue there is almost six and a half pages on American Lotteries and random numbers; in the May issue there is a four-page article entitled 'Wheels' which is about the motor car, energy-saving forms of power generation, and much else; in the June issue there are almost four and a half pages devoted to 'Energy Farming in America' which goes into great detail about biomass conversion into energy. The conclusion of the article is that 'this mighty nation' could once again become energy independent and smog free if farmers were to be allowed to grow American hemp again. This is not to imply that the articles are not interesting - they are, and they certainly give an singular flavour to the magazine.

Max Lawrence is not afraid to speak his mind, which is commendable. A subscriber obliquely suggested that TC might need a touch more humour within its pages, which is maybe true, but it would not then be the same magazine.

As I stated earlier Mr. Lawrence is an enthusiastic propagandist for TC, and he seems to have an active dislike of computers. On page 12 of the March TC he states: 'the inability of a chess computer to look ahead more than a handful of moves, coupled with a complete lack of positional judgment, renders it virtually useless as an aid in playing any form of TC by correspondence.' This may have been true a few years ago but it is surely not true now. From my own experience I find that computers play randomised chess very well indeed - it is quite enjoyable to see how they

cope with the unusual positions that can arise.

Game

There follows a game from a recent issue of the TC magazine.

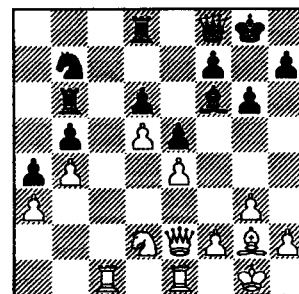
White: Erich Lundstrom

RQBNKNRB

Black: Samuel Playfair

RRQNKNB

1.e1g1 e8g8 2.c3 e5 3.g3 d6 4.d4 g6
5.Bh6 Qh3 6.Bxf8 Kxf8 7.Bg2 Qh6
8.d5 b5 9.e4 c6 10.Nd2 Nb7 11.Ne3
a5 12.Qc2 Rc8 13.a3 Bd7 14.b3 Ra6
15.c4 Bf6 16.Qd1 Rd8 17.Qc2 Rb6
18.dxc6 Bxc6 19.Nd5 Bxd5 20.cxd5
Kg8 21.b4 a4 22.Rac1 Qf8



23.Rc6 Resigns.

If readers wish to subscribe to Transcendental Chess, (\$17 per year for overseas subscribers), which includes 8 magazines per year, write to: **TC/Lawrence 1502; 1655A Flatbush Ave.; Brooklyn, NY 11210, USA.** Mr. Lawrence will also give a free prospectus and magazine to enquirers.

This is what Erich Lundstrom, a subscriber, says about TC: 'The joy of TC becomes greater each year. It is the most worthwhile way of playing chess.....Oh, how I wish the thousands of other postalites had the guts to play the real game of kings!'

Original articles, letters, and comments will always be welcomed from readers. It would be helpful if anything submitted for publication could be printed.

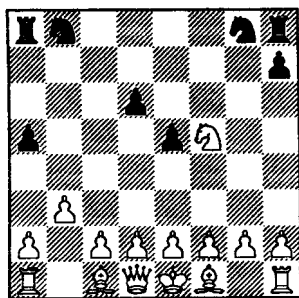
SECOND HETERODOX OLYMPIAD

This event is in progress at the moment. Here is a selection of games involving the British representatives.

Vinciperdi

R. Vanous (USA) v P. Wood

1.b3 e6 2.Nf3?? (A bad move that actually loses by force) 2....Qh4 3.Nxh4 Ba3 4.Nxa3 (Relatively best. If 4.Bxa3 Kf8 5.Bxf8 Na6 6.Bxg7 c6 7.Bxh8 Nf6 8.Bxf6 e5 9.Bxe5, and then Black plays d6,Nc7,Rb8,b6,c5,Bd7,Bh3,f5,h6. (0-1)) 4....b5 5.Nxb5 a5 6.Nxc7 e5 7.Nxe8 (If 7.Nxa8, then 7...f5 8.Nxf5 Na6 9.Nxg7 d6 10.Nxe8 Bd7 11.Nxd6 e4 12.Nxe4 Nc7 13.Nxc7 Nf6 14.Nxf6 Bh3, and if 15.gxh3 Rf8 16.Nxh7 Rxf2, followed by a4. (0-1) If 15.Nxh7, then Rxh7 followed by Rxh3 and a4. (0-1)) 7....d6 8.Nxg7 (If 8.Nxd6, then Ra6, and if A) 9.Nxc8 Rd6 10.Nxd6 Ne7 11.Nxf7 h5 12.Nxh8, (if 12.Nxe5, Black wins by playing Nd7,Rf8,g6,Nxg6,h4,a4 (0-1)) 12....Nf5 followed by e4,Nc6,a4,e3, and Nd4 (0-1). And B) 9.Nxf7 Ne7 10.Nxh8, (if 10.Nxe5, Black wins after Bh3,Nd7,Nf5,h5,Rha8,Rf8,Rg6,a4 (0-1)), 10...Bh3 followed by Nf5,h5,e4,e3,Rf6,Nd7,a4 (0-1)), 8....f5 9.Nhx5 Bxf5 10.Nxf5



It took a long time to calculate the winning line here. Perhaps readers would like to work it out for themselves as an exercise. The solution is on page 64. (Note: Stalemate is a draw.)

Italian Progressive Chess

David Pritchard v Deumo Polacco (notes by David Pritchard)

1.d4 2.d5 Nc6 3.Bf4 Bxc7 Bxd8 4.Kxd8 Nh6 e5 Bb4+ 5.Nc3 Qd2 Nxd5 Nxb4 Nxc6+ (Hoping for 6.bxc6 Nf5 Ne3 Nxf1 Nxd2 exd4 (Polacco-Rallo 1992) 'with an uncertain game' according to Dipilato - but 7.h4 Rh3 Re3 Re7 Nf3 Nxd4 Nxc6#!) 6.bxc6 Nf5 Nxd4 e4 e3 exd2+ 7.Kxd2 h4 h5 h6 hxg7 Rxh7 Rxh8+ (Here I reasoned that Black would have to take the Rook and advanced pawn leaving him with at most four attacking moves and helpless against my multiple threats. I awaited his reply with some satisfaction. It arrived as a considerable shock.) 8.Ke7!! (The move I overlooked; I assumed Kc7 to prevent the 'b' or 'c' pawn queening; the remaining moves I had foreseen but deemed them innocuous), f5 f4 f3 fxe2 Nxc2 Bf5 e1(Q)# 0-1

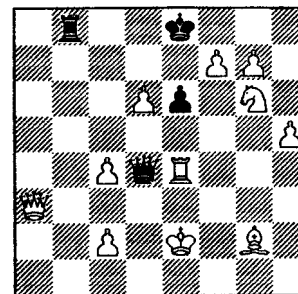
English Progressive Chess

Rules as for Italian PC, but in each turn every mobile piece must have moved once before any can move a 2nd time. When a player gives check he loses any other moves in that turn. A player may not expose his own King to check in any of his series of moves. If a player moves into a stalemate position before completing his series, the game is a draw.

V. Rallo v Patrick Donovan

1.e4 2.e6 b6 3.a3 Nc3 d3 4.Bb7 d6 Nd7 h6 5.Qf3 Ke2 g3 h4 Bh3 6.Ne5 Nf6 g6 Bg7 Ke7 Qe8 7.a4 b3 Ba3 Nb5 Rb1 Qe3 Nf3 8.Nh5 f6 Nf7 Bf8 Rh7 a5 Qc6 Bc8 9.Nb5d4 Bg2 Bb2 b4 Qd2 g4 Ke3 Ra1 Nh2 10.f5 Nf6 Rb8 Qd7 Ne5 Kf7 h5 Rh8 c6 h5 11.axb5 Rxa5 Nxc6 Bxe5 Qc3 f4 Kf3 g5 Ng4 Re1 Bh3 12.dxe5 Bd6 Kg7 Rh7 hxg4+ 13.Kf2 Ra6 b6 Qc4 Re3 Ne7 exf5 fxe5 Bg2 gxf6+

14.Kf7 Rxb6 Bxa6 Bxb4 Rd8 g3+ 15.Kf1 h5 Bf3 Qa2 fxc6+ 16.Ke8 Qd4 Bc4 Rbb8 Ba3 Rd6 g2+ 17.Bxg2 Qxa3 dxc4 exd6 Re4 Ke2 g7 Ng6 f7+



18.Kxf7 e5 Rb3 Qxd6/ Kf6 Rxa3 Qb6/ Rf3 Kg5 Qa7/ Rf4 Kg4 Qc5/ Kg3 Qa7 Rf8/ Rd8 Qf2#

Patrick Donovan v Frank Cunliffe (USA)

1.e4 2.e5 f5 3.Bc4 Nc3 d3 4.fxe4 d5 c6 Bb4 5.dxe4 Bb3 Qf3 Ke2 h3 6.h6 Be6 Nd7 Ng8f6 Rf8 Ke7 (Now White sees the chance of a quick self-mate - PD) 7.Bd2 Rd1 Qg3 Nf3 a3 Rhe1 Ba4?? 8.d4 Bc4#

FIRST MEMORIAL 'GIUSEPPE DIPILATO'

This Italian Progressive Chess game won first place in the ballot. (see page 64)

Gionanni Lantillo - Luca Stefanelli (0-1)

1.d4 2.d6 Nf6 3.Bg5 Bxf6 Nc3 4.exf6 d5 Bb4 Bxc3+ 5.bxc3 Qb1 Qxb7 Qxc8 Qxd8+ 6.Kxd8 Nd7 Rb8 Rb2 Rxa2 Rxa1+ 7.Kd2 e3 Bb5 Bxd7 Bc6 Ne2 Rxa1 8.f5 f4 f3 fxe2 e1(R) Rxa1 Ra6 Rxc6 9.Ke1 c4 cxd5 dxc6 h4 h5 h6 hxg7 gxh8(Q)+ 10.Ke7 f5 f4 f3 fxc2 g1(N) Nh3 Ng5 Nf7 Nxh8 11.Kd2 Kc3 Kb4 Ka5 Ka6 Kxa7 Kb7 Kxc7 Kb7 c7 c8(Q) 12.Kd6 Kd5 h5 h4 h3 h2 h1(Q) Nf7 Ne5 Nc6 Qa1 Qa7#

MIDDLE SHOGI: AN APPRECIATION OF A GREAT GAME

By George Hodges

Readers of this magazine will surely have heard of the Japanese game of Shogi; the most highly developed form of chess anywhere in the world, which is played by millions of devotees in its home country and boasts a large and well-established corpus of professional players. In its current form, Shogi is much older than Western Chess (whose present rules are only some two hundred years old) and is today played almost exactly as it was nearly four hundred years ago. It is so near perfect a game that there are precious few variants played on the 9 x 9 board with the usual set of pieces.

However, Shogi has a very long and colourful history developing many centuries ago from a family of larger chess-type games, ranging from the very playable Chu Shogi and Dai Shogi up to such giants as Maka-Dai--Dai Shogi (played on a board with 19 squares each way and with a total of 192 pieces) and Tai Shogi, the biggest historical "chess" game known definitely to have been played, fought out on a board of no fewer than 25 squares each way and with a staggering total of 177 pieces for each player packed into seven solid ranks! The play in these larger Shogi variants is, of course, necessarily very slow and, in the opening stages at least, games are rather ponderous. For example, games of Tai Shogi can easily reach 1000 moves per player spread over many days or even weeks of play! In short, the larger Shogi variants are more suited to the real Shogi fanatic than to the occasional player. In this article, however, I want to tell you a little about the smallest of these, surely the very best of them all. Middle Shogi (Chu Shogi in Japanese) is a game that is both very playable and immensely enjoyable; a great board game by any standards.

Regrettably, there is simply not enough space in this article to give you the moves of the pieces and all of the rules (see note at end), but those who wish to pursue the game will find many hours of fascinating play and engaging combination to delight them. Middle Shogi is, without any doubt, a giant among Shogi variants and has an ever increasing band of devotees in the West.

Middle Shogi is played on a board with 12 squares each way and with 46 pieces on each side. In many ways it is like an enormous game of Western Chess, for there are no "drops", as in normal Shogi, to complicate matters; and, moreover, it is by no means as difficult to play as it might appear at first glance. Opposite we see how the board looks at the beginning of a game. Players of normal Shogi will recognise several of the pieces; others might seem familiar,

whilst the rest will seem strange - at first. Do not be put off by all this Japanese calligraphy; it is not as difficult as you might suppose to master which of the pieces is which and to learn the moves that they can make. Once you are underway with a game, it is surprising just how quickly you will feel confident with Middle Shogi. Like all chess games, the object of Middle Shogi is to capture the opposing King - although there is a delightful sting in the tail here!

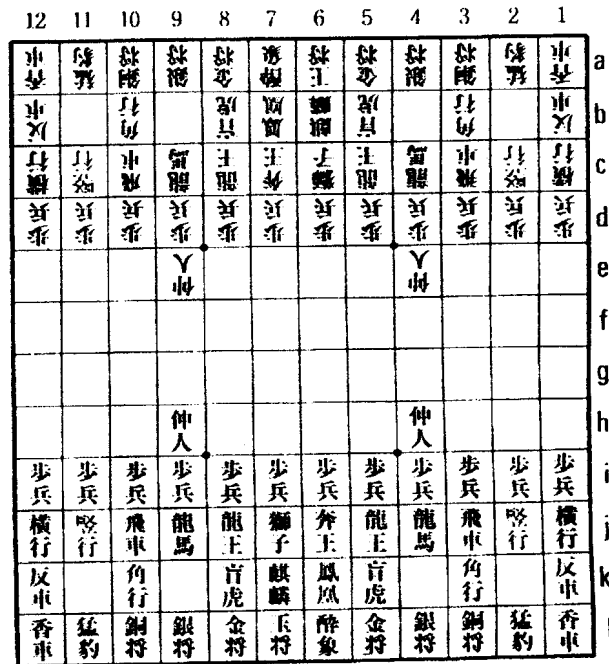


Diagram 1: The initial set-up

Amongst the pieces seen in this game, we have not only the Gold and Silver Generals of normal Shogi, but also a Copper General. The promoted Rook and Bishop of the smaller game also appear as unpromoted ranks (Dragon King and Dragon Horse) and we also meet such intriguingly-named pieces as the Ferocious Leopard, Blind Tiger, Phoenix and Kylin to name but four. But far and away the most interesting and powerful piece of all is the Lion - a fearsome beast indeed! Its move is not at all easy to describe - perhaps it is easiest to say that it moves like a King, but optionally twice. That is, it may move to an adjacent square and then, if desired, on to a further such square. In addition it can jump over that first square, be it occupied or not by a piece, friendly or not. If both squares are occupied by enemy pieces, then it can capture both of them, or merely that on the second square. But most intriguing of all is that it may capture just one piece on an adjacent square and then move back again to the square it came from, effectively taking without moving, a concept known as *igui* in Japanese or, as it has been dubbed, "eating" in English! Weirder even than that, a player can move his Lion to an adjacent empty square and then back to the square whence it came, making thereby a "passing

move", in effect, no move at all! This sort of manoeuvre is said to have some merit in certain endgame positions. There are, in addition to all this complex moving power of the Lion, a number of special rules effectively inhibiting some of the Lion's power, but most importantly making it somewhat difficult to exchange them off. Players of Middle Shogi soon come to appreciate that whoever invented this marvellous piece and its power, was truly a genius amongst games inventors.

Yet another interesting piece is the rather oddly-named Drunk Elephant (moving exactly like a King except for the square immediately behind it). This name stems from the fact that the logograph used on top of the kanji for this name, today has connotations to do with intoxication. In ancient times, the Japanese meant some kind of violence or anger - so we should correctly call it a "Violent Elephant" for whatever reason - but "Drunk Elephant" is what it says and it sounds lovely, doesn't it? Should this piece manage to penetrate to the opponent's zone, then it can promote to "Crown Prince", which counts as a second King no less and your opponent would then have to capture both your King and your Crown Prince in order to win the game. This can lead to a most fascinating situation in which in order to escape check one could promote the Drunk Elephant, thereby creating a new King on an entirely different part of the board from the centre of the fight.

Whilst playing Middle Shogi you must be very careful never to underestimate your opponent's seemingly innocuous moves, otherwise you may lose your ranging pieces or most of them rather quickly and you will be completely defeated. With the many and varied powerful long-range pieces, massive attacks can be launched and it is often the case that a great force is coming at you, apparently, from all directions, and to find the right moves is not always easy. It is absolutely essential, if you wish to play Middle Shogi seriously, that you move your pieces in harmony and co-ordination with one another - concentrating too much on one piece or area of the board will most likely lead you to defeat. Having said this though, it is not necessary to play seriously, and much fun indeed can be had by playing a wild and adventurous, hack, hack game. It will be over quickly, no doubt, but it will most certainly be a lot of fun. Players of (normal) Shogi may think that because there are no drops to complicate matters in Middle Shogi, it might be quite a simple game: this is not the case; compared to this game, the pieces used in Shogi are quite tame! There are several pieces that can jump over other pieces, as well as those that can range the length and breadth of the board. But, for all its complexity, it is not true to say that novices cannot enjoy the game, they can. Many people who do not play normal Shogi well, find that Middle Shogi is, for them, an absorbing and enthralling game. The object of playing any such game being, at heart, to enjoy it, rather than simply to be the victor.

The history and the background to Middle Shogi is very long and makes a fascinating story in itself. During the period from 1928 - 1939 there were very many players in Japan, but after World War II there were so few that the game was in serious danger of dying out altogether. Thanks to the sterling efforts of the great Oyama Yasuharu, former Shogi Meijin (Grand Champion) and the player with the greatest record of wins ever seen in professional games, this did not quite come about. Together with one of his contemporaries he produced a booklet about the game which generated much fresh interest in it. In the late 1960s Oyama presented Middle Shogi on television, where it was received with great enthusiasm. At that time, there were thought to be about 30 to 40 professional Shogi players who played it to a very high standard. Since the demise of Oyama in 1991, the game has sadly gone into decline once more in Japan.

Going much further back into the history of Middle Shogi, we find that the very first mention of it was around 1350. By the time we reach the early part of the 15th Century the game was so popular and well-established that it had completely ousted all the other forms of Shogi then extant. It was played avidly by the nobles of the Emperor's Court and since the centre of Court life was then in Kyoto, this is the area where the game enjoyed its greatest flowering, reaching such heights of popularity that the courtiers were said to be quite obsessed with it. As a result of this status, it became known as "Chu Shogi of the Imperial Court". It was much later, after the introduction of the revolutionary drop rule into normal Shogi, at some stage in the 17th Century, that the smaller game began slowly to overhaul Middle Shogi in its appeal.

Despite the vast number of games that must have been played in historical times, we only have six top-level game scores on record. These date back to 1778 and some of them are played with handicaps. Few as they are, these games are most instructive for the beginner since they demonstrate very well how to play the game at a high standard. Apart from the handicaps that are demonstrated in these games, there is also a well documented system of handicaps designed to make games between players of widely differing abilities enjoyable for both. The largest such handicap results in five pieces being taken from the stronger player's army and, in addition, as if this were already not enough handicap, the weaker player starts the game with no fewer than three Lions!! The system then gradually reduces all the way down to the removal of just one minor piece from the stronger player's ranks.

Handed down to us also from centuries ago are four manuscripts containing a simply superb and gratifying collection of Middle Shogi mating problems. In all we have 224 of them - a truly varied and valuable collection that demonstrates every aspect of play including some that

could hardly ever occur in actual games. For the problem enthusiast they do demonstrate the most deep and intriguing aspects being, as they are, in a world of difficulty all their own. Two of the manuscripts gave solutions and two did not. One of the books was written by the truly greatest of all problem composers, in Middle Shogi as well as in normal Shogi: Ito Sokan III. He gave no solutions and to date only a little over half of them have been satisfactorily solved!

To sum up what I think about Middle Shogi: I would, from my long experience of the delights of the game, say that it is not just another Shogi variant; it is a fantastic and totally compelling pastime. Just as chess players a-plenty have become much stronger at their chosen game by studying normal Shogi, so the Shogi players becomes better by studying Middle Shogi - it teaches them to take their time and to pay much more attention to co-ordinating their pieces. There are those who would claim that Middle Shogi

is even better than Western Chess in many aspects, better even than normal Shogi in some ways. But, whatever your point of view, whether you are familiar with Shogi or not, even if you are a weak Chess player, take a long look at this fabulous game. It will reward you handsomely if you take the time and trouble to pursue it properly .

George Hodges 1993

NOTE: For those who wish to learn the moves of the pieces and the rules, the booklet "Middle Shogi and How to Play it" is available from **P.O. BOX 77, BROMLEY, Kent BR1 2WT**, priced £5 including postage and packing. Playing equipment is also available as is a "Middle Shogi Manual", which contains all that is currently known about the game including the complete handicap system as well as all the historical problems.

CAUGHT SHORT AT SHOGI

The following is taken from George Hodges's fine magazine Shogi (now defunct), Jan. 1987 (J.Fairbairn), and is reprinted with his permission.

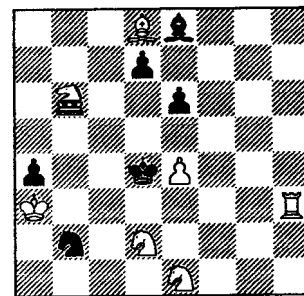
Overtime, (byoyomi), is part of the pro. world, not the amateur world - at least in Japan. (Ed: *When a player has used all his allotted time he is allowed a set amount of time to play each remaining move - in this instance it is one minute*). Among pros the most notorious overtime player is Kato Hifumi. He has used over two hours before in overtime. In one game against Moryasu he was in the toilet when his opponent was thinking. Moryasu played his move nonetheless and put the young scorekeeper into a terrible tizz. But he counted and got to 52 seconds before Kato returned, and played in time. In another such incident Kato could hold himself no longer while Nakahara was thinking and set off for the loo. Whereupon Nakahara bellowed, 'I'm playing now!!' and caused great consternation in the cross-legged Kato. Nakahara fell about laughing, but then let Kato go anyway. Can you imagine this in chess?



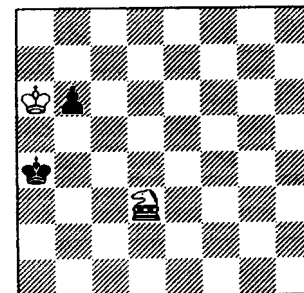
These photographs were taken at the Hythe Shogi Tournament in December. The players are left, Anthony Fedder, and right, Les Blackstock.

CHANCELLOR CHESS

Here are two more problems from Ben Foster's 1889 book, *Chancellor Chess*. The Chancellor ♖ is a combination of Rook and Knight and was featured in VC11. (Solutions on page 64)



E.Woodward: Mate in 2.



Wm.A.Shinkman: Mate in 4.

将

SHOGI Events

Over the weekend of the 4th and 5th December, there took place at the Canon Newman Hall in Hythe, the 10th Kent Shogi Anniversary Tournament. Both organiser and controller was the eternally keen and optimistic Steve Campbell, sporting a near white bushy beard which belied a youth-like vigour. He was happy and proud to tell me that he had been organising Junior and Adult events and sharing his obvious enthusiasm for Shogi among hosts of Kentish schoolchildren, for ten years now. Backgammon, draughts, (a special love of his), chess and even Mah Jong have been other games that he has taught; but overwhelmingly his teaching has been in Shogi. He told me that he has found that Shogi is picked up easily by schoolchildren - using sets where the directions the pieces are allowed to move are marked by arrows.

However, despite the 10th Anniversary and scores of invitations being sent out, the numbers competing were disappointingly less than expected - about 25 by my estimate. This was a pity as the Hall is a good venue, refreshment facilities are good, and there are reasonably-priced restaurants and pubs within easy reach. Hythe itself is a lively and pleasant place to spend a weekend.

The tournaments were split between a fairly small top section, and a bigger minor section which was itself divided according to strength. A few players only came for one of the two days; the controller was happy to accommodate this arrangement.

The premier section was won by Anthony Denver-Fedder, (young, pleasant, all in black), with five straight wins out of five games. Many congratulations! Second was his younger brother, Graham Denver-Fedder, with 3 points, while on 2 points third place was shared between Mike Coyne and a Japanese

gentleman hailing from London, Mr. Inohara, whom I understand no one had heard of before. Mr. Inohara, nominally given a 1-Dan grade, beat Graham Denver-Fedder and Les Blackstock in the first two rounds, but then lost to Anthony Denver-Fedder in a game that could have gone either way. Unfortunately Mr. Inohara did not come on the Sunday to play the final 2 rounds. Les Blackstock, playing with an almost permanent cigarette alight, had what can only be described as a disastrous tournament. He arrived too late for the first round and was defaulted. He then lost to Mr. Inohara, then picked up somewhat by defeating Mike Coyne. He then lost a vital game on Sunday morning to Anthony Denver-Fedder, and lost in the last round to Graham Denver-Fedder. One point out of four completed games for one of this country's best Shogi players - not good. Prize winners in the Minor section were A. Springate and Neil McLean.

Enjoyable

It was an enjoyable weekend, and as a first-timer myself I recommend to readers Mr. Campbell's next tournament which is on the 23/24 April 1994 in Hythe. Anyone at all interested in Shogi no matter what standard, or anyone just wishing to discover about the game, would be genuinely made welcome.

TORI SHOGI

The British Open Tori-Shogi Championship took place at the Coombes Centre, Royston on Saturday 11th. September. There were six competitors. (there was also an open Shogi tournament which was won by Steve Cain from London, second was Paul Smith.)

The winner was Anthony Denver-Fedder from Kent, with Richard West from Royston gaining 2nd. place, both with 4 wins out of 5 games. Only a tie break separated them. The final scores were: A.Denver-Fedder, R.West 4; F.Roads 3; M.Laxton, P.Holland 2; R.Marounek (Belgium) 0.

I give three games from the Championship. The first was the crucial game in round 2 between the 1st and 2nd

prizewinners. The second was a short win by the winner, Anthony Denver-Fedder. The third is the win in round 3 by Richard West against 3rd. placed Francis Roads.

(Note: See VC10 for how the pieces move. The notation is 'normal' algebraic. * means a piece has been dropped. Dropped Swallows and Falcons in the promotion zone promote to Geese and Eagles respectively only after they have moved. (.) means just that Swallows and Falcons have been dropped into the promotion zone.)

Anthony Denver-Fedder v. Richard West

1.Cb2 Cb6 2.Px-e2 Sxe4 3.Sxe4 S*d4 4.Cf2 Cf6 5.Ce3 Sxd3 6.Fxd3 S*d4 7.Fc2 Px-e6 8.S*f4 Sxf4 9.Sxf4 S*e5 10.Sxe5+ Cxe5 11.S*e4 Cf6 12.Pf3 S*b4 13.S*g4 Sxc3 14.Cxc3 Sxg4 15.Sxg4 Qxg4 16.S*g3 Qxg3 17.Qxg3 S*g4 18.Qf2 Sxb3 19.Sf5 Cg5 2.Q*f6 Cxf6 21.Sxf6(G) Q*c4 22.Cf4 Qxc3 23.C*e5+ Resigns 1-0.

Philip Holland v Anthony Denver-Fedder (White, the 2nd player, has the handicap of a Quail. Remove White's left Quail.)

1...Cf6 2.Sxc4 Sxc4 3.Sxe5 Cxe5 4.Cf2 Px-c6 5.Cb2 Cb6 6.Px-e1 Cc5 7.Se4 Cxe4 8.Ce3 Cxe3 9.Fxe3 S*e4 10.Fd2 C*e3 11.Fxe3 Sxe3 12.C*d1 Sd4 13.C*e4 S*e5 14.Cxe3 Sxd3 15.S*c3 S*e4 16.Sxc4 Cxc4 17.Cd4 Cd5 18.Cxd5 Fxd5 19.Cc3 C*e3 20.S*e2?? F*f2 mate. 0-1

Francis Roads v Richard West

1.Sxe5 Fxe5 2.Sxc4 Sxc4 3.Cf2 S*d4 4.Cc2 S*b2(.) 5.Se4 Fd6 6.Sxd4 Sxd4 7.Ce3 Fc5 8.S*c3 S*d3 9.Fe2 Sxb1(G) 10.Sxc4 Fxc4 11.S*c3 Gxb3+ 12.Px-e1 Fd5 13.Cxb3 S*c5 14.S*c4 S*b4 15.Cc2 Sxc4 16.Sxc4 Fxc4 17.S*c3 Fd5 18.S*f4 P*d2 19.Cf2 S*e3 20.Cxe3 Pxe3 21.Fxc3 S*c5 22.P*e5 Cf6 23.Pxd4 C*d2+ 24.Fxd2 Sxd2 (G) 25.S*c6(.) Px-x-c6 26.Px-x-d2 S*f2(.) 27.S*e5 Sxf1(G) 28.C*e6 Fxe4 29.Cd3 Fxf3 30.Sc4 S*d6 31.Sxc5+ Px-x-c5 32.Sxf5 Pxf5 33.Pc3+ Px-b6 34.S*c6(.) Cxc6 35.S*c5 Cd5 36.Cxd5 Sxd5 37.Cc4 P*d4+ 38.Px-c2 Fe2(E) 39.S*d3 Gf3 40.Sxd4 Fd1(E)+ 41.Px-b2 F*c1+ 42.Px-a2 C*b1 mate. 0-1

PROBLEM PAGES
By Stefanos Pantazis

DENNISON NIXON

(*13-12-1912 — †11-09-1993)

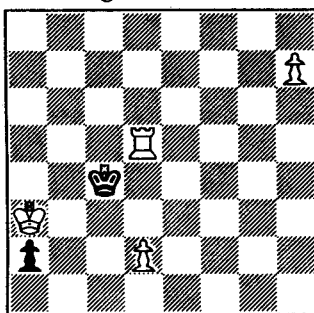
A link with the golden age of British fairy chess is no longer with us. Dennison Nixon, whose solving, composing, and editing spanned some 65 years, from the *Chess Amateur* to the nineties, has passed away. He edited the *FCR* after Dawson's death, was an international judge of the FIDE, and a former president of the British Chess Problem Society. Never prolific as a composer, he has produced works that will live, in genres such as Neutrals and Alice Chess. His solving record impresses with its length and breadth: 40 ladder ascents in *feenschach* and even more in *The Problemist*. He was a regular solver in *VC* and its predecessors, as well as in several other problem magazines up to his death.

Cedric Lytton, who has been the editor of the fairy & retro section in *The Problemist* for 23 years, will be judging our 1993-94 originals. I hope composers will be sending me enough interesting material to keep Cedric's work from becoming a drudgery!

Special thanks to Erich Bartel, Paul Byway, Aubrey Ingleton and Ian Richardson for their contributions! However, there is both need and room for many more solvers: may I expect a larger company next time?

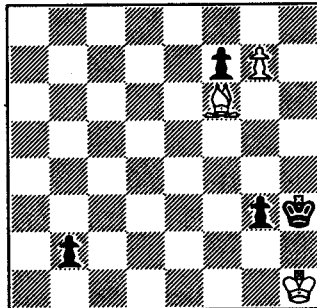
Like last time we start with two helpstalemates. Eugene's 30 was originally submitted as a *zeroposition*, i.e. the diagram position was not meant to be solved, but perhaps it adds something to the whole?

30. Eugene A. DUGAS



Helpstalemate in 2; (b) Pa2→c2;
(c) Ph7→g7.

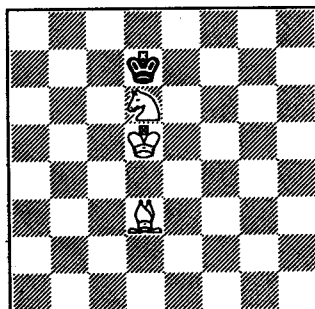
31. Norbert GEISSLER



Helpstalemate in 3; Two Solutions.

Those familiar with Edgar's composing style will not be surprised to hear that the main line in each part of his asymmetric concludes with an ideal stalemate. The initial game array has perennial popularity as a setting for all types of problems. In 33 our Hungarian friends use it for a series-mover: after five moves by Black, White can stalemate in one.

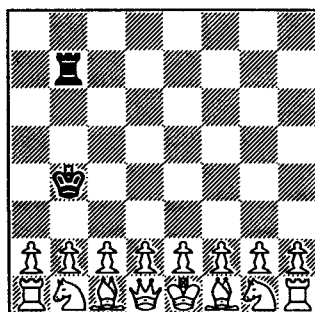
32. Edgar HOLLADAY



Stalemate in 7.

(b) All men one square left.

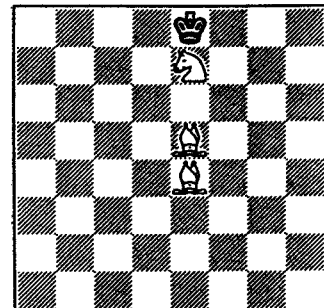
33. György BAKCSI & László ZOLTÁN



Series helpstalemate in 5; (b) bBb7.

Each of White's five moves must be a check in 34. What interesting thematic content makes this possible in such spare setting?

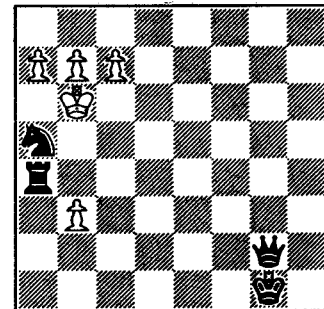
34. Ulf HAMMARSTRÖM



Helpmate in 5; White must check.

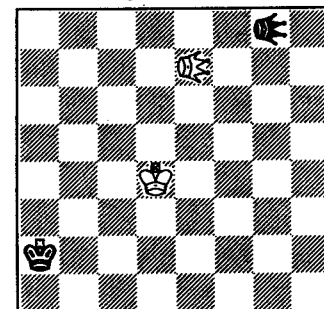
Another fine series-mover from George follows: the content is perhaps not quite what you would guess from a first glance. White plays the series, leaving Black in a position where he is forced to give mate on the move. Recall that in *Circe* captured units are reborn on their game array squares, if vacant. (The colour/file of capture determining the specific square.)

35. George P. SPHICAS



Series selfmate in 9; *Circe*.

36. Aubrey W. INGLETON



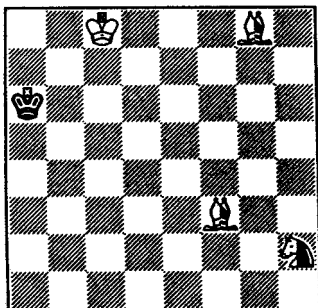
Helpmate in 4; Three Solutions, Tigers.

In 36 Aubrey puts the powerful *Tiger* through its paces. It leaps like a Lion over a hurdle to any distance beyond, but in *any* direction, not just Q-lines! Thus a Tiger on a1 with a

hurdle on b3 could move to c5 or d7.

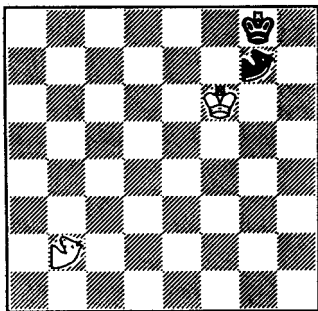
A *Neutral* man can be taken as white or black at the discretion of the side moving. (Thus a K cannot be left en prise to a neutral unit.) When a neutral man is captured by White it is reborn as if it were black, and vice versa. In *Madrasi* when a unit is observed by an enemy piece of the same type it is paralysed and loses all powers, except that of paralysing. The convention for neutrals is that they *do* paralyse each other. (Not entirely consistent in my opinion, but that is another fairy tale!)

37. Vladimir GURVICH



Series mate in 9; Neutral Bf3, Bg8 & Sh2; Circe-Madrasi.

38. Erich BARTEL

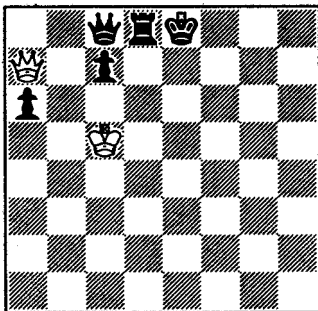


Helpstalemate in 3; Duplex, Anticirce, $\sqrt{50}$ -leapers.

By Pythagoras a $\sqrt{50}$ -leaper can jump to any square (1,7) or (5,5) units away; say La1 to b8, h2, or f6. As I explained last time, in *Anticirce* captured units disappear, but the capturer vanishes only to be reborn according to Circe rules. If the rebirth square is occupied the capture is illegal. This causes many interesting effects; Bo Lindgren described *Anticirce* as "a little like kissing a woman who is not there". Fairy pieces are reborn on the promotion square of the file on which

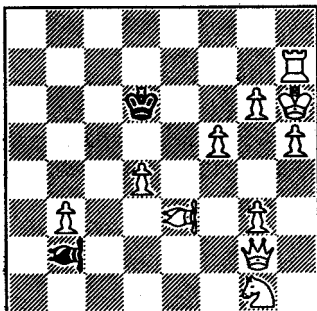
the capture takes place.

39. Valery A. NEBOTOV



Helpmate in 5; Mars Circe.

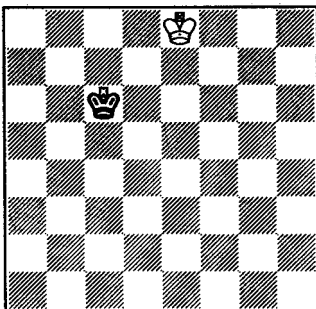
40. Paul RĂICAN



Selfmate in 8; Reflecting Bishops.

Mars Circe is another variant in which the capturer gets reborn, but here this takes place before the capture! Thus a wS from a white square anywhere on the board can only capture or give check from b1 to a3, c3, or d2. In **40** *Reflecting Bishops* bounce any number of times off the board edges (e.g. RBxb2 is check), but cannot make null moves bouncing back to their initial position. How can White take advantage of the pin? Try to solve this in 6 with bRB on d2 first!

41. Peter WONG



White & Black retract one move for a helpmate in one; Kamikaze Circe Maléfique RI; (b) bKc6→c7.

Peter writes about **41** that "the very uneconomical stipulation contrasts with, and perhaps is compensated by, the economical position". In *Kamikaze Circe* both capturing and captured units are reborn according to Circe rules. Somewhat confusingly if a piece is captured on its rebirth square it disappears, although the square will be empty after the rebirth of its captor. RI stands for 'Rex inclusiv', meaning that the Circe rule applies to Ks too. So a K is not in check if it can be reborn. Finally in *Mirror*, or *Maléfique*, Circe rebirths take place in the array of the opposing side. So in this example White could retract Kb2xRa1, but not Kb2xSa1, as the black S would have been reborn on g1.

Solutions to originals in VC 11

19 Eugene A. Dugas.

(a) 1.c1=B dxc8=S 2.Bg5 Rxc5=
(b) 1.e1=R dxc8=Q 2.Re8 Qxe8= A UW with ideal stalemates and reciprocal roles for Rg6 and Pd7.

20 Michel Olausson.

(Black) 1.c1=B bxa8=R 2.Bf4 Rxa7 3.Bh2 Rh7=
(White) 1.b8=Q c1=S 2.Qxa7 Sxb3 3.Qa2 Rxa2=

Erich Bartel sends for comparison to **19** and **20** two miniatures showing the same promotion types. E. Dugas's own 6173 *feenschach*, x/1991: wKa5, Re6, Bd6, Pa6.g7; bKc6, Pe2. h=2, (b) Pe2→a2: (a) 1.e1=R g8=Q 2.Rxe6 Qxe6= (b) 1.a1=B g8=S 2.Bf6 Sxf6= And Z. Maslar, *Problemkiste* iv/1990: wKa1, Pd7; bKh1, Re8, Pd3, e4, h2. h=3, duplex: (B) 1.d2 dxe8=R 2.d1=B Rxe4 3.Bg4 Rxc4= (W) 1.d8=Q d2 2.Qc7 Rb8 3.Qc1+ dxc1=S=

21 Edgar Holladay.

(a) 1.Sb5? Kc6 2.Kc4 Kb7!
1.Sf5 Ke6 2.Ke4 Kd7 3.Ba4+ Kc7 4.Bc6 Kd8 5.Be5=
(b) 1.Bg4 Kc6 2.Kc4 Kb7 3.Se7 Kxa8 4.Bf3+ Kb8 5.Bb6=
(c) 1.Se7+ Kd6 2.aSc6 Kc7 3.Bg4 Kb7 4.Bc8+ Kc7 5.Bc5=; 2.— Kd7 3.Be5 Ke8 4.Bh5+ Kd7 5.Bf7= 2.— Ke6 3.Be5 Kd/f7 4.Bh5(+) Ke6 5.Be8=
(d) 1.Se7+ Ke6 2.aSc6 Kd6 3.Bg4 Kc7 4.Bc8 Kd6 5.Bb6=

(e) 1.Bf3+ Kd6 2.Sf8 Ke7 3.gSe6 Kf7/Ke8 4.Bh5+ Ke7 5.Be5=
 (f) 1.Ba4 Kd6 2.Kc4 Ke7 3.Sg5 Kd8 4.Be5 Ke7 5.cSe6=
 (g) Try: 1.eSc5? Kc6 2.Be5 Kb5 3.Bf3 Kb4 4.Bc3+ Kb5 5.Ba5=, but 1.— Kd6! 1.bSc5 Kc6 2.Be5 Kb5 3.Kc3 Kc6lb6la5 4.Bc7(+) Kb5 5.Bf3= Stalemates listed are models.

22 Youngs & Guttman.

1.Gf6 Sf5 2.Sd8 exd8=S≠
 1.Gd6 Sd5 2.Sf8 exf8=S≠
 "Change of promotion square; very simple / too symmetrical" (EB/AI)

23 Stefanos Pantazis.

1.Bd5 bGe4+ 2.Rf3+ Kc2 3.Bc4 Gxc3 (3.— Gb1+? 4.Bf1 stalemate, but White lacks a waiting move...)
 4.Bf1 Gc1= The choice between a switchback and line-change is dictated by time pressure. The wGc6, and not the wK, has to lose the tempo. "Gs interchanging their lines of attack." (AI). "A fine change of places by R & B." (EB)

24 Edgar Holladay.

1.Dd5 Ka6 2.Kc6 Ka5 3.Dc3 Ka6 4.Dc4 Ka7 5.Kb5 Kb7/Kb8 6.Dd6(+)

Ka7 7.Ka5 Ka8 8.Ka6 Kb8 9.Kb6 Ka8 10.Kc7 Ka7 11.Db5+ Ka8 12.Db6≠ "White's 7th and 8th are tempo moves, the second forced by Black's sly 7.— Ka8." (Composer)

25 Michel Olausson.

(a) 1.d8=S (zz) Exd8 (Sg1) 2.Sh3 Ed1 3.Sf2+ Exf2 (Sg1)≠
 (b) 1.d8=Q (>2.Qf6/Bc3) Axa1 (Bc1) 2.Qf6 Aa8+ 3.Qf3+ Axf3 (Qd1)≠
 "It's a pity the wBa1 is not really needed in (a)." (EB) "Delightful under-promotions" {an Amazon will not do in (b)} "in both parts." (AI)

26 George P. Sphicas.

1.e8=nS 2.fxe8=nQ (nSg8) 3.nQxe2 (nPe7) 4.nQa2 5.Kd1 6.c8=nR 7.nRf8 8.e8=nS 9.gxf8=nS (nRh8)++ Kxh8 (nRa1)≠
 "Beautiful—but tough solving!" (AI)
 Note in particular the subtle means used to determine the move order: all but one of the pawns are already on the seventh rank.

27 Erich Bartel.

1.c1=S b8=Q 2.Sxb3 (Sg8) Qxg8 (Qd1)=
 1.c1=B b8=Q 2.Bf4 Qxf4 (Qd1)=
 1.c1=R+ Kd2 2.Rc8 bxc8=Q (Qd1)=

"Not much variety." (AI) A clever touch or two, like the anticipatory interference Ke2? stopping a bQ promotion. Compare with E. Bartel, Suomen Tehtäväniekat xii/93: wKe5, Bb4, Sc7, Pf2, h7; bKa4, Pe2. Anticirce h≠2, 3 solutions.

28 Erich Bartel.

1.Ra1 2.Sd1 3.Bg1 4.Qc1 g7=
 "Nice idea!" (AI) As e1 is *not* occupied Kxg/h7 would be self-check, so the wK need not be on e8.

29 Valery Nebotov.

(a) 1.h1=S Rxh1+ (Sh7) 2.b1=R Rxh7 (Sg8)≠
 (b) 1.bxa1=Q+ (Rb2) h6 2.Qh1 Rb8≠
 "The end scarcely justifies the invented means." (AI) We will need to see some better advocacy for this Circe-spawn to believe in its survival chances...

LADDER Scores:

Maximum 24, A. W. Ingleton 15, E. Bartel 14, I. G. Richardson 6.

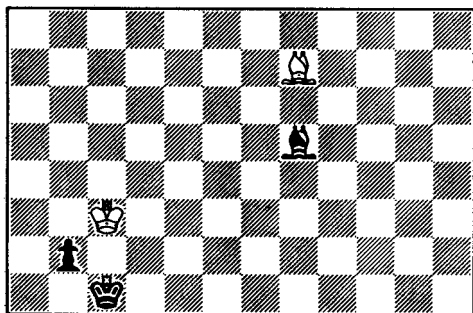
Send your solutions, originals and comments to:
 710 Dobson St. #2,
 Evanston, IL 60202 (USA).

TWO MODERN COURIER CHESS ENDGAME STUDIES

by Paul Byway

Here are two more of Paul's MCC studies; he has already presented some of his work on this variant in VC8 (p.104) & VC11 (p.37). Both belong in the near-orthodox class, and are best appreciated in contrast to classic similar positions in the 8x8 chessboard. I give Paul's full solution to the first, and perhaps our readers can see if their analysis of 43 agrees with the intention (to be published next time).

42. Paul V. BYWAY



White to play and draw.

After Centurini 1856 (with colours reversed). On the orthodox chessboard this position is a standard win for Black.

Solution: 1.Kb3⁽¹⁾ Bf7+ 2.Ka3 Bc4⁽²⁾ 3.Bi8⁽³⁾ Be2 4.Kb3⁽⁴⁾ Bd1+ 5.Kc3 Bj7⁽⁵⁾ 6.Bd3⁽⁶⁾ Be2 7.Bi8 Bk8⁽⁷⁾ 8.Bd3 Bj7 9.Kb3⁽⁸⁾=

¹ White must prepare to cover a2. If e.g. 1.Bi8? Bf7 2.Bh7 Ba2 3.Bg6 Bb1 4.Bf7 Bh7 5.Ba2 Bg8+
² Black achieves nothing with 2.— Be6 3.Bd3! Bg4 4.Kb3

Bd1+ 5.Kc3 Be2 6.Bi8 Bj7 7.Bd3=

³ On the 8x8 chessboard White would be forced to a vulnerable square and would lose: 3.Bg6 Be2 4.Kb3 Bd1+ 5.Kc3 Bh5 6.Bd3 Bf7 7.Bh7 Ba2 8.Bd3 Bb1 9.Bc4 Bh7 10.Ba2 Bg8+

⁴ In order to prevent Black cutting the line at c2.

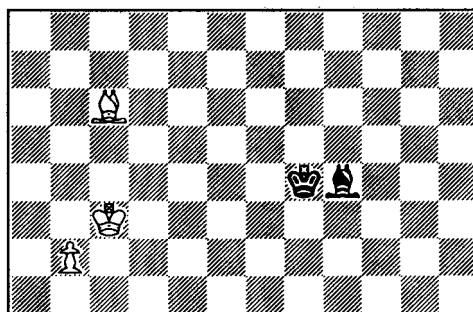
⁵ From here Black cannot reach the crucial diagonal a2—g8.

⁶ This is the second safe square for White because the wK covers c4.

⁷ Black plays to give the move to White.

⁸ Now the bishop has no safe move, but White can tempo with his K, keeping in touch with a2, c4 and c2.

43. Paul V. BYWAY



White to play and win.

This is a correction of Grigoriev, Shakhmatny Listok 1931 (quoted as #177 in *1234 Modern End-game Studies* by Sutherland and Lommer; the original position on the 8x8 board having the bB on h5). A correction that has been made necessary—and possible!—by later researches of A. Chéron.

GAMES WORKSHOP

'CHUCK-A-CHESS'

During 1993 there has been widely advertised in chess magazines, 'Chuck-a-Chess'. It has been presented as 'a strategy game that is fun, exciting and addictive' - in fact a certain R. Johnson of Nottingham has stated that it is 'completely addictive'. This sounds dangerous. What is the truth about 'Chuck-a-Chess' (CAC)?

The latest price for CAC is now £5, (including postage and packaging). For the money you get 9 dice: 4 white dice with the six chess-piece symbols on their faces, 4 black dice likewise, and a 'doubling die', (2 up to 64). They come with a small neat black bag.

In the enclosed leaflet four games are described. These are: Kamikaze, Pair-Fect, Pair-Less, and Four-Fun. All these games are really quite similar in their mechanics and they share many common rules. A player rolls a certain number of his dice, (2, 3, or 4 according to the particular game), and then moves any of the pieces shown uppermost on the dice. If a double is thrown a player can roll the dice again in two of the games, and can move nothing in the other two. Throwing trios and four-of-a kinds give privileges that also differ according to which game is being played, (in one of the games throwing 4 queens is an outright win). If a player cannot move any of the pieces he has uppermost on the dice he has rolled, he does not move; he also has the option to decline to move on any of his turns.

The 'Chuck-a-mate' occurs when a player's King is put into check. The opponent has then a certain amount of throws to escape from check, (eg. in Kamikaze it is 3). If he fails it is 'Chuck-a-mate'.

The doubling die has no bearing on the actual 'chess' game. It is used when the game is being played for stakes, and even in this instance its use is only optional. The player who has control of this die is given the opportunity of doubling the stakes if he thinks he has the advantage in the game, (or in fact for any other reason). The opponent can either withdraw from the game, or accept the doubling of the stakes. In the latter instance the die passes into his control.

To be frank I found the game is not very interesting to play as a substitute for 'real

chess'. I suppose it could be used to pass a few idle moments between players of differing abilities, or as a 'fun' game in a pub for instance. I feel however that one's initial enthusiasm would soon wane. There are more interesting and challenging variants than CAC.

What about its use as a gambling game? Perhaps the presence of the doubling die gives a clue to the best area for its use. If the stakes were 'interesting' enough it could just possibly be 'addictive'. But gambling can be addictive anyway, and I feel that players who are prepared to bet money in any quantity would choose more conventional ways than 'Chuck-a-Chess'.

Here is a version of dice-chess that will not cost £5 - all it needs is a chess-set and one normal die.

DICE CHESS

by Paul Novak



I know for a fact that Dice Chess has been invented many times over and that the forerunner of modern chess, chaturanga, used dice. My version is as follows:

RULES

- 1) The first five moves under normal chess rules are played by either side.
- 2) The players then roll a die each turn to determine which piece they should move, starting with White on his sixth move.
- 3) The pieces are numbered thus: K=6, Q=5, R=4, B=3, N=2, P=1.
- 4) If the player does not have the piece indicated because of capture, he rolls the die again.
- 5) If the player has that kind of piece but cannot legally move it, he loses the game.
- 6) If a player is in check he does not roll a die but moves freely as in normal chess.
- 7) Castling is on a king-move (6) only.

Astute readers will already have spotted that far more games are lost due to rule 5 than to checkmate. It is essential in the opening 5 moves therefore to free all your pieces and ensure the safety of your King as best you can. One opening trap is: 1.e4 e5 2.d4 exd4 3.Nf3 d6 4.Bc4 Bg4? 5.Bxf7+! and Black will have no rook-moves when the dice-time begins.

There is room for skill in calculating the odds, but the basically random nature of the game makes it impossible

to take too seriously - it's ideal for when you've just come back from the pub and don't want to think too hard!

EXAMPLE GAME

Patrick Donovan v Paul Novak

1.e4 d5 2.exd5 e5 3.f4?! (To give the King space) 3....exf4 4.a3 Qe7+! 5.Kf2 (Forced, because if 5.Qe2 White will have no bishop moves, or if 5.Be2 or 5.Ne2 no bishop or queen moves!) 5....h5 (To free a Rook. As Patrick says...Now let the dice decide! I have not bothered to record the die rolls) 6.Bc4 Qe4 7.Bb3 Qd3! (Now White's dark-squared B. is well and truly buried; Black has only to take the other one and wait for White to roll a three) 8.Ke1 Bc5! (On rolling a '5', not 8....Qf3? but 8....Qxb3! There are no king moves now) 9.Ne2 (To allow Kf1 but...) 9....Nf6 10.Q move - loses. Black wins (0-1).

To return to 'Chuck-a-Chess', the presence of rule 5 in Paul Novak's dice game gives his game more scope for strategy compared to CAC. The CAC dice are quite attractive in their own right, although of course the games could be played with ordinary dice. I rather feel that not enough thought has gone into devising the games.

I throw it open to the readers. One chess set, five dice, one doubling die: can you come up with a good and original game?

'Chuck-a-Chess can be obtained from: Chexi Games Ltd., 39 Castle Street, Leicester LE1 5WN.

HIGHCASTLE CHESS

This is explained in the latest *Nost Bulletin*, I quote: 'In place of a regular move, a player may castle. To do this, one of the player's pieces moves two spaces toward another, of either colour, orthogonally or diagonally, and the 'castlee' is moved to the space that the castler moved over. The two pieces must be separated by at least two squares, with no other piece intervening. The King may castle or be castled into, through, or out of check. No en passant capture. A pawn on its second rank always has the right to a two-square move.'

The idea in this game has close affinity with Bob Newman's 'family of fairy pieces' mentioned on page 47 of VC11. There it is a particular piece (Castellan, Anglican etc.) that has the property of 'castling'; in Highcastle Chess any two pieces may castle - so long as the conditions are correct. There are other differences as well, for example the Castellan etc. cannot hop the King out of check; for others - see page 47.

As for 'Amazons' NOST are running a postal tournament in 'Highcastle Chess'.



CHINESE CHESS

With David Woo's permission I am publishing the following game from a *XiangQi Review* of 1992. The comments about handicap play in Chinese Chess, and the game annotations, are all by Mr. Woo.

Handicap play has always been an integral part of Chinese Chess. Historically it dates back a long way, as it was recorded in the earliest classical manuscripts in the 17th Century, like 'The Golden Condor' and the 'Secret Inside the Orange'.

The way it came about can almost surely be linked to gambling, or playing for stakes. But it does provide a way for players of disparate strengths to compete more closely.

Xie Jun is to be congratulated on regaining the women's World Championship in orthodox chess, with a score of 8 1/2 - 2 1/2 against N. Joseliani. In VC10 there were extracts published from interviews she gave to two magazines. In them she mentions that she was the Beijing children's Chinese Chess champion at the age of 10. This was before she took up the western form of chess.

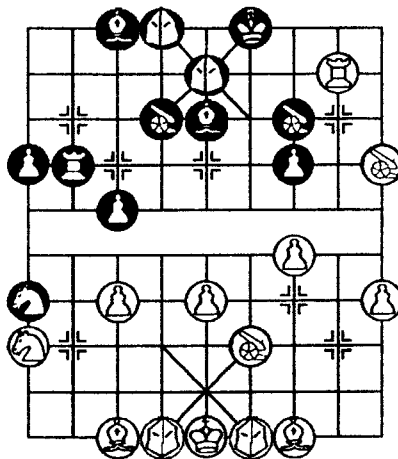
It is good to know that she has not entirely neglected XiangQi. When she and the Chinese chess delegation were visiting the Philippines in 1991, she was pitted against the veteran Xie TianShun who represented the Philippines many times in the Sixties and Seventies in international events.

She was given two-move odds. Please note that the last rank is now given as 0 instead of 10.

Xie Jun v Xie TianShun

1.Che32.Ng3 Ng8 3.Rh1 Rh0 4.g5 c6 5.Na3 Nc8 6.Cbc3 Nb6 7.Nf5 Bge8 8.Ra2 Nxa4?! (This move is not suitable under the odds situation, as the Knight will be sidelined without the usual support of the black right Rook.) 9.Cb3! (This is superior to Ccd3: a) it leaves the option for her Rook to land on the 'd' file; b) it hinders both Rb0 and Nb6.) 9....Cd8 10.Rd2 Gfe9 (The game so far has followed the usual line of the popular 'five-seven Cannon', but since Red is playing with an extra move, she has a strong initiative.) 11.Nxe7 Ci8? (This is

questionable. After the exchange of Rooks, Black's left wing will be controlled by Red. 11....Nxe7 12.Cxe7 Rf0 appears to hold better.) 12.Rxh0+ Nxh0 13.Rh2 Nf9 14.Rh9 Rb0 (The black Rook seeks to rush into play, but the only trouble is that it will not have a good path to transport to his left.) 15.Cbd3 Nxe7 16.Cxe7 Cf8 17.Ci3! Rb7 (This move is ineffective, but there's nothing better.) 18.Cixi7 Kf0 (To prevent g6 by Red.) 19.Cf7+ Cg8 (Or 19....Ke0 20.Rh8+ Cf0 21.Ce7, tying Black up and Red could march the 'g' pawn at leisure.) 20.Cf3



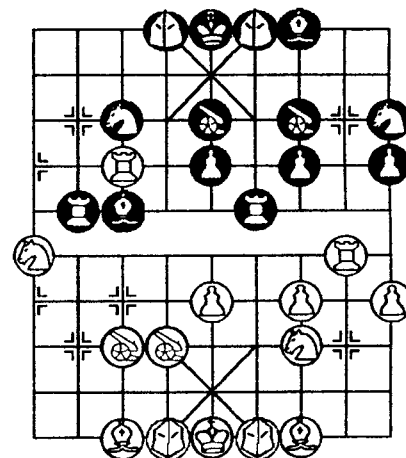
20....Cd7 (If 20....g6 21.Rh0+ Cg0 forced), 22.Ci0 winning the Cannon; or 20....Rb5 21.Rh0+ Kf9 22.Bi3 to be followed by 23.Ci5 and g6 etc., and Black is lost. At this time, Black is in trouble too deep, and Red can take her time and win.) 21.Ci6 Rb5 22.Bi3 Gd8 23.Rh8 Cg0 24.Rf8+ Ke0 25.Rf9 Gd0e9 26.Ci0+ Cg8 27.Rg9 Cf8 28.Rg0+ Cf0 29.Rxg7+. This wins the Cannon and the game.

Here is a game from last summer's Exmouth tournament.

Patrick Donovan v Uwe Frischmuth Annotations by Patrick Donovan

1.Chd3 (The Cross-Palace-Cannon opening.) 1....Cbe8 (More usual is Che8. Xu recommended 1....Ri9, followed by Rd9.) 2.Ng3 Nc8 3.Rh1 Chg8 4.Na3 (An idea to be aware of, is the interesting 4.Rh9!? Rb0 5.Ra3 Gde9 6.Cd2 Cd8 7.Cdb2 Ra0 8.Ch2 Cd9, with an unclear position. Red can draw if he wishes by 9.Rh8 Cd8 10.Rh9.) 4....Ni8 5.Rb1 Ri9 6.Cbc3 (I can play a Bishop to e3, but instinctively avoid this so as to keep open the option of maybe playing the Cannon to e3.) 6....Rf9 7.Rb7?! (I thought this was maybe too early, but Xu seemed to

think it was OK.) 7....Rf6 8.Rxc7 Rd6 (It has taken 4 moves for this Rook to arrive here. If Black wanted it here he should have played 6....Rd9 instead of Rf9.) 9.Gfe2 Rb0 (Better is 9....Cef8 with the idea of moving a Bishop to e8, when both Cannons protect the Knight on c8.) 10.c5 Ba8 (Black thought that 10....Rbb6 failed against 11.Nc4, but Black can play 11....Rd4 and if 12.c6, then Rxc4.) 11.Rh5 a6?! (11....h6 12.c6 Rxc6 13.Rxc6 Bxc6 14.Rc5 Nd6, with the idea of Nf5. (Xu). Black may be holding.) 12.a5! axa5 13.c6 Bxc6 (Maybe the Rook should have taken here.) 14.Nc4 (The best move. In compensation for the pawn that Red has given up, Red has brought his Knight on a3 to a better position, the black Bishop is awkwardly placed on c6, the black Knight on c8 is now more exposed to attack. Black does not have a very good game. Red is clearly better.) 14....Rf6 15.Nxa5 Rb6



16.Rd5 (I spent 30 minutes on this move. I looked at 16.Nb7 with the idea of Nc9+, and bringing a Cannon over to the open 'a' file. The reason I did not play it is because of 16....Rf9 17.Ca3 Rb9 18.Ca0+ Gde9, which is good for Black. Another line is 16....Rf9 17.Rxc8 Cxc8 18.Nd8+ Ke9, (the only move). The idea is 19.Cxc8 Cxc8 20.Nxf9, BUT 20....Cxc1 is mate! The move played is a semi-waiting move. I remembered a game from the 1992 UK Chinese Chess Championship between Kwok Wai Leung and Chris Hann where Red having the same formation on the 'd' file gave up a Cannon for the Guard and mate followed. My future play is based on this 'model'. Black has a natural weakness on d10.) 16....Gfe9 17.Nb7 (Onwards!) 17....Cg9 (This is maybe a mistake. 17....Cef8 is a better possibility here. The motifs: a) The Cannon is not under attack

when the Red Knight goes to c9, b) The 'f' file is defended in readiness for the King to move there, c) Either Bishop can be posted to e8, which strengthens c8 and makes Black's position more solid, d) The Cannon can retreat to f0 in some lines, so as to protect the Guard on d0.) 18.Nc7+ (If 18.Rxc8 Rxb7 19.Cxd0 Gxd0 20.Rc0 i6 (say), 21.Rdxd0+ Ke9 and neither Rook can check because of the positioning of the black Cannons. I believe the text move is a good idea. It gets the Cannon on g9 to the other side of the board.) 18....Cxc9 19.Rxc8 Ca9 (Xu recommended Cb9; but Ca9 is more aggressive.) 20. Rd9 (More accurate is 20.Cxd0 Gxd0 21.Rd9, stopping the Cannon from coming back along the 9th rank and threatening Rc0.) 20....Ca4 (An interesting move. It threatens Cc4 forking the Rook on c8 and the Bishop on c1, (with mate). If 21.Rc0 Cc4 22.Ba3 Cxc0 23.Cxc0 mate! BUT, in this line, 22....Cd8!, (this move could also be played on move 21), and Black is solid. This shows the danger attached to the premature advance of the Rook to d9.) 21.Rd4 Ca5 22.Ba3 (This is unnecessary. 22.Rc0 is more accurate, for if 22....Cc5 23.Ba3 wins a tempo, because Black cannot play Cxc0.) 22....Cf8! (This can now go to f0.) 23.Cxd0 (Now 23....Gxd0 24.Rc0 Cf0 seems to be a defence; but perhaps Red still has good chances after Cd3. He has good compensation for the piece.) 23....Bge8 (This attacks the Rook, and attempts to prevent Rc0.) 24.Rc0! Bxc0?? 25.Cxc0 mate. (Is 24....Cf0!? playable? If 25.Cxf0, then Black can play Bxc0. So Red must play 25.Ra0, or Cd6+, when Black will still be worse. 24....Ba8 forces Rc5, when Xu's opinion, which I agree with, is that Red has a slight advantage. Maybe 23.Cxd0 is not so strong as it looked. An eventful game.)

From Andrew Pereira (Singapore)

I am presently competing in international chess by correspondence. I have worked with the local Chinese Chess association in an effort to popularise the game by using symbols instead of characters, and also to introduce the algebraic notation system. However, beyond publication of a book, nothing else was done to promote the new ideas. I think the Chinese are too chauvinistic to change the nature of the game. The use of characters and their archaic notation system are great hindrances to non-Chinese taking up the game. I am sending you our book 'Chinese Chess for Beginners' which has the approval of the

governing body - the Asian Xiangqi Federation.

I am happy to share Malcolm Horne's and your enthusiasm about Chinese Chess. But I think we have to guide it through the right channel if we are to achieve anything. I worked with the local association over this book and could sense their feelings of outrage at the thought of Chinese Chess being hijacked by the international chess counterpart by the introduction of terms like rook, bishop and knight. I think they prefer to maintain their unique identity. Therefore it is best that we follow the lead as given in the book. We could then, hopefully have a dialogue with the governing body, without which I don't think any international Chinese Chess competitions can be successfully organised. However if you wish to go about it independently I wish you luck against the 'Great Wall of China' - their xenophobic symbol.

Editor: There are three aspects to this.

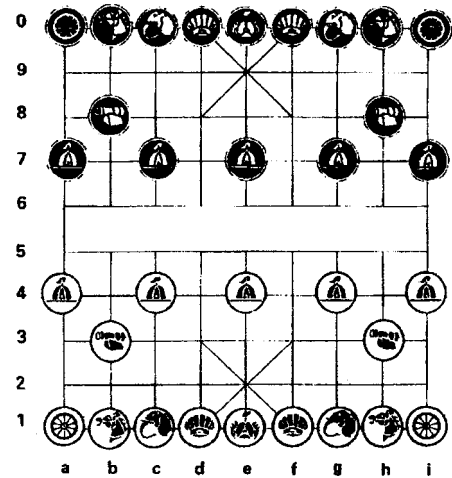
One, the actual pieces. These are as shown in the diagram opposite. I rather like these and would be happy to play with them. Their use would I feel encourage more non-Chinese to play the game. Perhaps some of the symbols in diagrams could be made clearer though, (for instance the elephant, horse and king).

Two, the notation. Normal algebraic notation is used in the book with the ranks being numbered from 1 to 0 (instead of 10). Nothing controversial here. In fact in Variant Chess I have decided to use 0 instead of 10 for the last rank.

Three, the names of the pieces. In the book the pieces are named thus: King, Chariot (Rook); Gunner (Cannon); Horse (Knight); Assistant (Guard); Elephant (Bishop); Pawn. This is where difficulties could arise - at least in the English-speaking world. Different authors have used numerous names for the Chinese men. This has caused confusion. There has been a degree of standardisation in the last few years, and in VC I have used what I consider to be the standard names. Personally speaking I have no objection to the use of Horse, Assistant, or Elephant instead of Knight, Guard, and Bishop. The Chariot and Gunner? There the difficulties arise. Using the letters C and G would surely cause untold confusion. Cannon has been used so widely that surely it must remain. That leaves the Chariot. Another letter C. Oh that it was a different word in the English language! But Rook actually means chariot, coming from the Persian

word Rukh, so there is no reason surely why it cannot be acceptable.

Stop Press! Malcolm Horne has told me that the Asian Xiangqi Federation has now in fact switched from Chariot to Rook, and from Gunner to Cannon. According to the 2nd. edition of Sam Sloan's book, this was from 1990.



Jouni Tolonen writes concerning the annotation following the diagram, in his game against Xu Juemin on page 43 of VC11. I believe Black doesn't have a perpetual attack on move 11. If 11....Ce8 12.Ca5, and when the Rook on a9 moves, then 13.Rb5. It seems that the red pieces are not well positioned, but surely he could play on. If 12.Ca5 Cxe5, 13.Cxe5+, and 14.Cxa9 Rxa9, and material is about even.' Editor: After 11....Ce8 12.Ca5, why not 12....Rb9 13.Rb5 a6, when the Cannon on a5 looks dead. Red would of course still maintain his Rook.

He also points out that in round 2 of the Exmouth tournament C.K.Lai lost not to him, but to Hans Siewert, (p. 44).

Solution to 'Mr.Lai's problem' on page 46 of VC11.

Red has a Bishop which covers the central file, allowing the King to move left or right, hence the King and the pawn each can take full control of the vital 'd' and 'f' files, thereby securing final victory. 1.e8 Ge9 2.Ke1! Gf0 3.d8 (The pawn moving to the side without the Guard, is the key to the winning line.) 3....Kd0 (There are two alternative lines of play. with Red winning: a) 3....Ke9 4.Kf1 Ke0 5.d9 Ge9 6.Bc5 Gf0 7.Kf2 Ge9 8.Ke2, winning. b) 3....Ge9 4.d9 Gd8 5.Kf1 Ge9 6.Bc5 Gf8 7.Kf2 Kf0 8.e9 and wins.) 4.Kd1 Ge9 5.d9+ Ke0 6.Ke1 Gd0 7.Kf0! Ge9 8.Bc5 Gd0 (If 8....Gf8 then 9.Kf2 Kf0 10.e9 wins) 9.Kf2 Ge9 10.Kc2, and following 10....Kf0, winning with 11.dxe9 capturing the Guard.

ENDGAME STUDIES IN CHESS VARIANTS

By John Beasley

In a recent letter to me, Peter Wood commented on the paucity of endgame studies in chess variants. Problems appear in profusion, even in variants impracticable for actual play. Endgame studies, by contrast, are rare. However, the field is not totally bare, as Paul Byway's work in Modern Courier Chess is showing. Perhaps a few more examples may be of interest

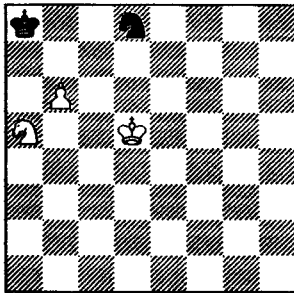


Diagram 1 - Moslem Chess: win

Diagram i) comes from the "Alfonso" manuscript of 1283. It was composed when a pawn could promote only to a fers, but a player could win by reducing his opponent to a bare king provided that his own last man could not be captured on the move immediately following. After 1.b7+ Nxb7, therefore, 2.Nxb7 would not win for White because Black could recapture. Instead White must play 2.Nc6! (Diagram 1a).

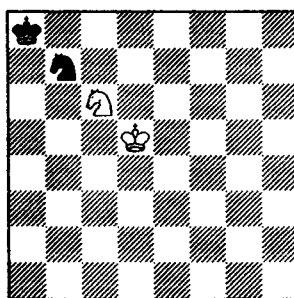


Diagram 1a - After 2.Nc6

In this lovely position, Black's king cannot move at all, and his knight can move only to be captured. The opening position also admits a complicated alternative win by 1.Kd6 which the original discoverer may or may not have spotted but the given

solution is so striking that this hardly matters.

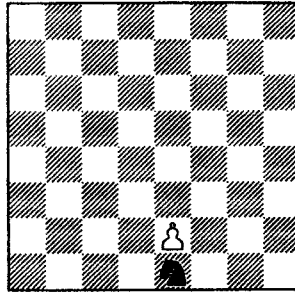


Diagram 2 - Losing Chess: win a) diagram, b) WPe2 to g2.

Diagram 2 recently appeared under my own name in *The Problemist*, though it does no more than combine ideas already known. There are two questions: whether to start with a one-step pawn move or a two-step, and how to promote the pawn when it reaches the last rank. If White starts with a single-step move, 1.e3, he prevents Black's knight from sacrificing itself to the pawn because the knight will always be on the wrongly coloured square, but to what should he promote after 1...Nd3 2.e4 Nf2 3.e5 Nd3 4.e6 Nf4 5.e7 Nd5? The only move to avoid immediate loss is 6.e8(B), after which 6...Ne3 wins for Black. Instead, White must play 1.e4! After four moves by each side, the knight will again be on a dark square, and 5.e8(N)! will win because N v N is a loss for the player who is to move when the knights are on squares of opposite colour. In part (b), however, this line doesn't work because the Black knight can sacrifice itself on f8 (1.g4 Nd3 2.g5 Nc5 3.g6 Nd7 4.g7 Nf8); but now the single-step line 1.g3! and 6.g8(B)! does work because 6...Ng3 can be met by 7.Bb3 or 7.Ba2.

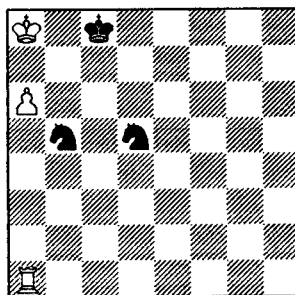


Diagram 3 - Optional Replacement Chess: draw!

Diagram 3 was a lucky discovery (I was trying to compose something quite different) and was used in my *British Chess Magazine* Christmas competition in 1992. In Optional Replacement Chess, a player, if he chooses, may put a captured man back on the board (a bishop only on a square of the same colour, a pawn not on the first or last rank). In ordinary chess, this position is a simple win for Black (1.Rc1+ dNc7+ 2.Rxc7+ Nxc7+ 3.Ka7 Nd5 4.Ka8 Kc7 5.Ka7 Ne7 6.Ka8 Nc8 and mate next move) but in ORC a double use of the replacement rule enables White to draw: 1.Rc1+ dNc7+ (if 1..bNc7+ then 2.Ka7 and Black must allow the White king to escape) 2.Rxc7+ (BN back on a7!) Nxc7+ 3.Kxa7 (BN back again on b6!) White is now threatening Kxb6 (see Diagram 3a) capturing the knight for the third time and this time actually taking it off, and whether Black moves it or defends it he gives stalemate.

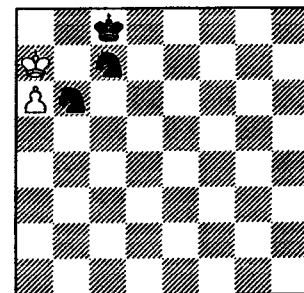
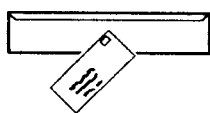


Diagram 3a - After 3.Kxa7 (Nb6)

By the standards of modern endgame studies in orthodox chess, all these are trifles. However, one of the beauties of variant chess is that trifles like this can still be discovered, and I hope that this little sample will tempt others to experiment. I am sure that Stefanos will be pleased to receive the results.

Not a Problem Magazine (nor a Variant one)

Kingpin - I find some of the most readable magazines are the 'small' ones. This one now comes out 3 times a year, and with 48 pages in the current issue it is good value for a subscription of £7 per year. In the current issue there is a 16-page 'Not the World Championship Special'; Basman's 'Confessions of a Crooked Chess Master'; an Edward Winter column, and much more. Recommended. Write to: J.P.Manley, 45b Empress Avenue, Ilford, Essex IG1 3DE.



LETTER BOX !

From Peter Blommers (Holland)

Concerning Mr. Masukawa's article (in VC9) I was surprised by his translation 'Powerful Elephant' for Suizo' George Hodges uses 'Drunk Elephant' and this is the correct translation as far as my Japanese dictionary is concerned. Moreover, the Drunk Elephant promotes to a Crown Prince in Chu Shogi and the Crown Prince (a new King) seems to stand for the Buddha. The theme seems to be Buddhist: a drunk elephant (read: the world) roamed the streets of Benares and was pacified by the Buddha. Many more such connections seem to lurk in the symbolism of names in Shogi variants.

In VC10 Masukawa mentions the link between Shogi and S.E.Asia. This concerns the move of the Bishop-piece in Burmese and Thai Chess: they are exactly that of the Silver in Shogi.

VC10 page 26 has Boyer (*described as*) a professor, but note that 'professeur' is the French word for 'teacher'. Boyer was a communist, writing for a workers' chess magazine.

Editor: Mr. Masukawa says that his English is very bad. His thesis 'A Brief History of Japanese Chess' was corrected (exactly speaking fast translated) by an Englishman in Japan. This maybe was the reason for the translation 'Powerful Elephant' instead of 'Drunken Elephant'.

Also see George Hodges's article on Middle Shogi - page 53, 2nd paragraph.

From Ken Whyld

Perhaps it is natural that someone living in South America should give the name 'Amazon' to a powerful new piece, but what a pity Zankauskas was not more original. What about a little competition to invent new names for such pieces? How about calling a queen that fires arrows a 'Thatcher'?

Ed: Yes I feel that suggestion will go down very well in Argentina. Original names for new pieces? How about the YETI - one doesn't know where it is, only where it has been. Over to you readers.

From Hugh Myers

In Myers Opening Bulletin 4 I am pretty negative about 'Randomised Chess, which has been well publicised lately. (In the above MOB, HM quotes from Inside Chess that Fischer went to Budapest and

agreed to play a 'blitz' match against Judit Polgar; Fischer said that he wants to play more matches, but because of 'theoretical novelties' since 1972 he wants only random placement 'in a symmetrical way' of the pieces on the first rank. HM says of this that it is depressing that he still has this anti-chess notion....if true it's a sign of a pathetic loss of confidence. *Editor: Of course the match never took place, and I have heard nothing else about Fischer and Randomised Chess).* There are lots of chess varieties, including Randomised Chess that I don't oppose 'as such', but this one is achieving a 'political status' among those who want to oppose the study of openings either because they are inferior in them, or because they hope for success which has evaded them in chess as it is. I say it's a bad way to go; it would be chaotic, the element of luck would increase, and it would make a large literature obsolete. Mainly, there's no need for replacement of chess as it is. Even with computers, new discoveries in the openings will continue to be made for centuries.

And there are lots of ways to play different kinds of chess without adding pieces or squares, or radically changing the rules. Put Black's Queen on e8, and King on d8, (although I think this increases White's advantage.) Let pieces take en passant, (a Swedish IM argued strongly for that.) Try the 'omnipotent Queen', (adding the Knight's move.) Score 3/4 - 1/4 for delivering stalemate or 'robado'. Or 3/4 - 1/4 for accepting a draw offer. I'm not endorsing any of that necessarily, (and of course not saying all should be done at once!). If chess is replaced maybe something else in *Variant Chess* will do it. And I respect Chinese Chess and Shogi.

Editor: There are a lot of points here. I shall not attempt to address them all and certainly not refute them. A few points though.... Computers are getting stronger and stronger. As they get faster they must surely reach the GM level before long, and not just in blitz chess. That being so any new discoveries in the openings will increasingly be made by computers, not by humans. Although this vast increase in opening knowledge may not affect over-the-board play more than it has already, (humans can not be expected to remember all opening knowledge), it will have, and indeed surely already has had, a profound effect on postal play. I have suggested that playing 'serious' variants,

such as Chancellor Chess for example, are the way forward for correspondence players. If then a variant were to get established, I feel it would only be a matter of time before it would be increasingly played OTB.

It has been suggested before, but why not give 1 1/2 points for a win and 1/2 point for a draw. The English football league changed to 3 points for a win and 1 point for a draw a few years ago, and it has led to less defensive play in that sport.

PROBLEM MAGAZINES

The Problemist - 24 closely packed pages, attractively produced, 6 issues a year.

Subscription £18 per year. Write to: Ivor Sanders, 123 Cockerell Close, Wimborne, Dorset BH21 1XR.

Die Scwalbe (The Swallow) - 32 pages, small print but attractive. In German.

Subscription 40 DM per year. Write to: Hans-Dieter Leiss, Kronprinzenstrasse 10, 54295 Trier, Germany.

Problem Kisse - 20 pages, Fairy Chess magazine produced by Erich Bartel. Small print and diagrams, but full of interest. In German. 6 issues a year.

Subscription 20 DM per year. Write to: Erich Bartel, Rockensteinstrasse 37, 8900 Augsburg, Germany.

Phenix - In French. Comprising 3 separate magazines in a folder (Phenix, Themes 64, Rex Multiplex (which is exclusively about 'fairy' pieces)). Small format but well produced and has 100 pages all-told, plus occasional supplements. 4 issues a year.

All 3 mags. 280 F- it is cheaper to not have all. Write: Denis Blondel, 19 rue de Rome, 94510 La Queue en Brie, France.

Springaren - In Swedish. Clear, well produced magazine. 4 issues a year.

Subscription 45 DM per year. Write to: Kjell Widlert, Asogatan 109, 6 tr, S-119 29 Stockholm, Sweden.

US Problem Bulletin - Very attractively produced by the *Variant Chess Problem Editor*. 14 pages, issued 6 times per year. Reasonably priced. Write: R Sostak, 2484 Ramona St. East Meadow, NY 11554, USA.

ERRATUM

Stefanos Pantazis edits the *US Problem Bulletin*, not the 'American P.B.' as given on page 33 of VC11. Apologies.

NEWS

PROGRESSIVE CHESS OPENINGS

by Giuseppe Dipilato

This is an attractively printed book in A4 format securely bound. It is the most detailed work on Italian Progressive openings that I have seen, and has a very large number of complete games. It was unfortunately left unfinished after the untimely death of the author, and the manuscript was tidied up for publication by Mario Leoncini. It was given to Patrick Donovan to review, and this is what he has to say:

It is very detailed. There are 98 pages on 1.d4 openings, but nothing about the Orthodox, (1.d4 2.d5 Nf6), or the Pseudo-Roman, (1.d4 2.c5 cxd4). There seem to be a good number of mistakes in the book. Of course the book was unfinished, but it should have been proof-read before publication.

I thought I would I would look at 1.d4 2.e5 exd4, (the Nord-Barese). After 2 and a bit pages I had already found 5 errors, and there may be others which I have missed.

Page 81, line N. This should read 4....d3, dxc2, c1=D, Ab4#

Page 81, line Q. 4....De7, D:e4, D:g2, D:f1 is check, but not given as such.

Page 82, after diagram 142. At move 9 it should say Axc8, not Axa8.

Page 83, after diagram 143. 7.Ag7, g4, g5, g6, gxf7, Ah3, f:g8=D#, should read 7.Ag7, g4, g5, g6, gxf7, Ah3, f8=D#

Page 83, next variation. The last move of the series is wrongly given: 8....D:b8 should be 8....D:h8

It seems a shame that the unchecked errors should be left to mar a work over which the author must have spent so much time.'

Despite the drawbacks pointed out by Patrick Donovan this is a very important book. There is a wealth of knowledge here about the opening lines that are covered, information that has taken a lot of effort to amass, and which would be difficult to obtain from any other source.

The book is in Italian and can be obtained from **A.Castelli, 62010 VILLA POTENZA (Macerata), Italy. The price is 25,000 Lire.**

MEMORIAL TO 'GIUSEPPE DIPILATO'

In memory of Giuseppe Dipilato the Italian Heterodox Chess Association (AISE) organised a ballot to select the best Italian Progressive Chess game of 1992. The winning game was Luca Stefanelli's win with black against Giovanni Lantillo in the 3rd International AISE Championship, (See page 51).

2nd HETERODOX OLYMPIAD

Latest results of English players.

Circe Progressive

Patrick Donovan 11/11!

Italian Progressive

David Pritchard 7/12 (D.Polacco (Italy) has 8/8, J.Gadzinskij (Ukraine) has 6/7)

Mutation Progressive

George Jelliss 2/6 (Mapelli (Italy) has 7/7)

Balanced Marseillais

Paul Novak 3/3

English Progressive

Patrick Donovan 1/5 (A.Castelli (Italy) has 6/6, F.Cunliffe (USA) has 4/4)

Vinciperdi

Peter Wood 6/6!?

(No results from the Triplets or Avalanche sections yet.)

POSTAL TOURNAMENTS

In the *Variant Chess* Italian Progressive Tournament there is an additional player: Ian Smith. I regret to say that Ian Richardson was the only entrant to the Vinciperdi postal tournament. He is playing two games with the VC editor instead. After the first 6 moves Ian's comment is: 'What a fascinating variant!'

UK v SCANDINAVIA MATCH

Following the Exmouth tournament a Chinese Chess match was arranged between a Scandinavian team and a UK team, to take place at the Chinese Community Centre at Gerrard Street, London on Sunday 19th September. The contest took place amid the usual Sunday afternoon hubbub: Nintendo games being played on the television, pool table in use, constant comings and goings. The players seemed oblivious to all this. The result was a victory for the UK team by 2-1. The individual results were:

UK	Scandinavia
David Young	0 Xu Juemin (Norway) 1
Guo Shulong	1 R.Lindroos (Finland) 0
Kwok Wai Leung	1 J.Tolonen (Finland) 0

After the match Xu was the centre of attention, and played friendly games against many of the strongest players of Chinese Chess in the country.

AMAZONS

This game was reported in the 'News' page last issue. I should point out that the Amazons are the only pieces in the game, so it is not really a chess variant. It seems a good game though. NOST are accepting entries for a postal tournament. - Write: Les Roselle, 111 Amber Street, Buffalo, NY 14220 USA.

ERRATA

Formulae - On page 37 of VC11 two formulae were shown as part of Paul Byway's article on Modern Courier Chess. These were incorrect, (my fault, not Mr. Byway's). The correct formulae are:

$$\frac{1}{8} (S^4 - 7S^2 + 6S)$$

$$T = \frac{1}{4} RF (RF - 9) + \frac{3}{2} (R + F) - 1$$

GAMES AND PUZZLES

I understand this once fine magazine is to make a comeback. From information I have received, David Pritchard has agreed to act as Editorial Consultant and a number of 'eminent games authorities' have been invited to join the Editorial Board. The aim will be to produce an authoritative and varied magazine along the lines of the previous *Games and Puzzles*. The first issue is planned for March 1994.

ENCYCLOPEDIA OF CHESS VARIANTS

In VC9 it was reported that the world was holding its breath in anticipation of the publication of the above book. I understand that despite extensive publicity, Cadogan Books will not now be bringing out the above. A pity. However it has been written and does *exist*. David Pritchard has no doubt other plans for getting it published.

Finish of Vanous-Wood 'Vinciperdi' game on page 51

White resigns
Rf8 16.Nxf8 g4 17.Bxd4 Nd4
13.Nxf6 Rf8 14.Nxf7 Rxf2 15.Kxf2
10....Nc6 11.Nxd6 e4 12.Nxe4 Nf6

Solutions to Chancellor Chess problems on page 54

1) E.Woodward - 1Bg5
2) W.Shinkman - 1.Ce3